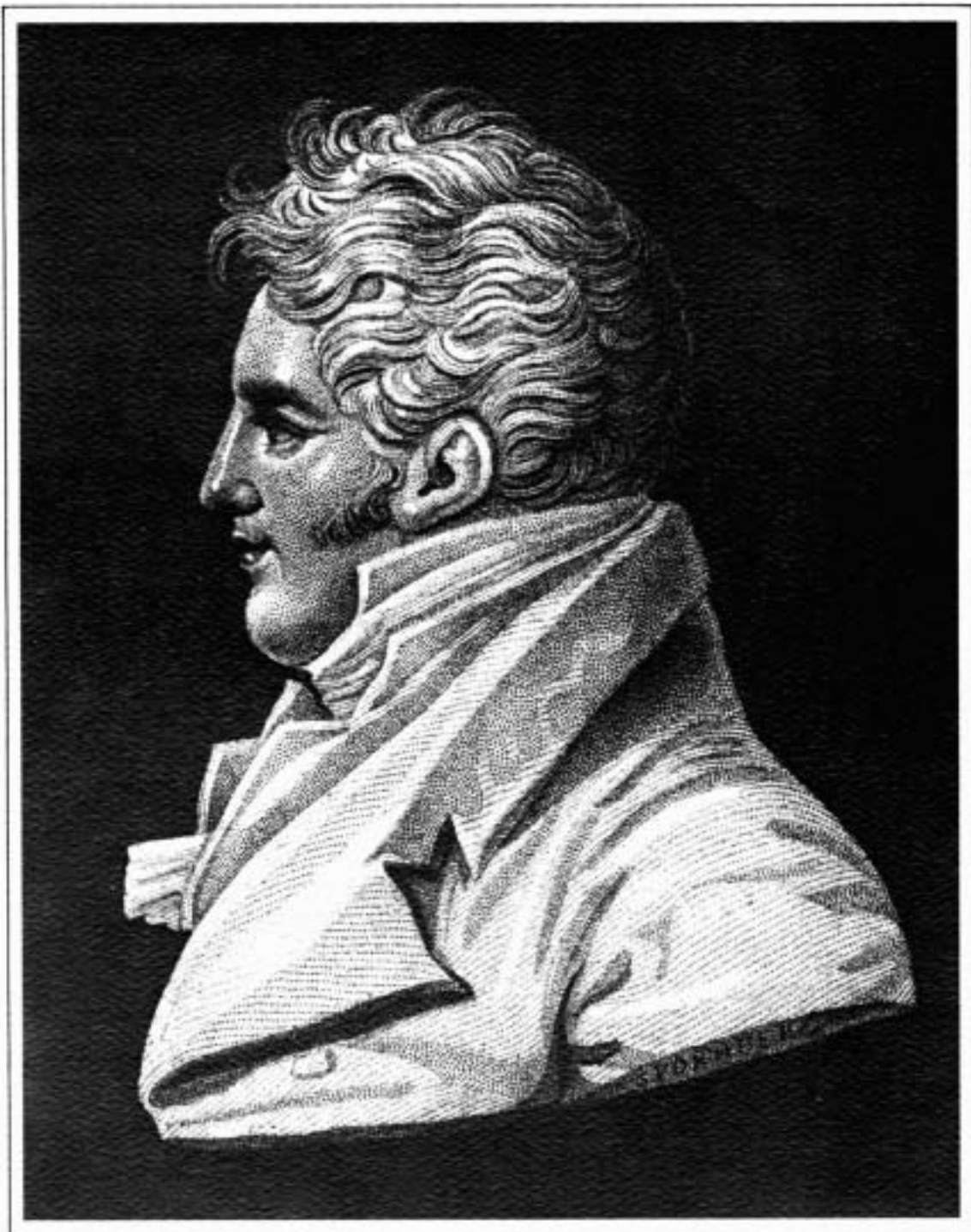


THE
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Cover: Engraved portrait of David Parish, after a painting, ca 1810.
(Courtesy of the St. Lawrence University Archives)

David Parish's Country House Reconstructed

by Paul Venable Turner

A couple of miles north of Parishville, near the intersection of the Southville and Allens Falls roads, a depression in the ground that was once a cellar and the nearby foundation of a barn are all that remain of the country estate of David Parish. Built about 1813, both the house and the barn were unlike other buildings in America at the time, and became subjects of legend and mystery in St. Lawrence County by the end of the nineteenth century. Recently discovered photographs, as well as documents at St. Lawrence University and the New York Historical Society, provide the basis for a reconstruction of these buildings. But a number of questions remain unanswered. It is hoped that this article may elicit from the *Quarterly's* readers additional photographs, written documents, or other evidence bearing on these remarkable structures and the men who built them.¹

David Parish (Fig. 1; see cover), the adventurous son of a German banking family of English origin, came to America in 1806, to direct a complex and risky scheme by which huge sums of Spanish assets in the New World would be transferred to Europe, in violation of a British blockade, by sending shiploads of bullion and other cargoes to United States ports and from there to safe destinations in Europe. The enterprise succeeded, making Parish, still not quite thirty years old, a very wealthy man. Based in Philadelphia, he began in 1808 to purchase large tracts of land in northern New York State, including most of the village of Ogdensburg, and to found several new settlements there.

Besides seeing these lands as an investment of his new-found wealth, Parish seems to have been motivated by an attraction to wild natural scenery, reflecting the new spirit of romanticism in Europe. The letters he wrote on periodic inspection tours of his North Country domain reveal a genuine passion for the wilderness beauty of the region. This appears to be one of the reasons that in 1810 Parish considered changing his principal northern residence from Ogdensburg to the more isolated Cookham (one of his possessions, on the West Branch of the St. Regis River), which he renamed Parish-

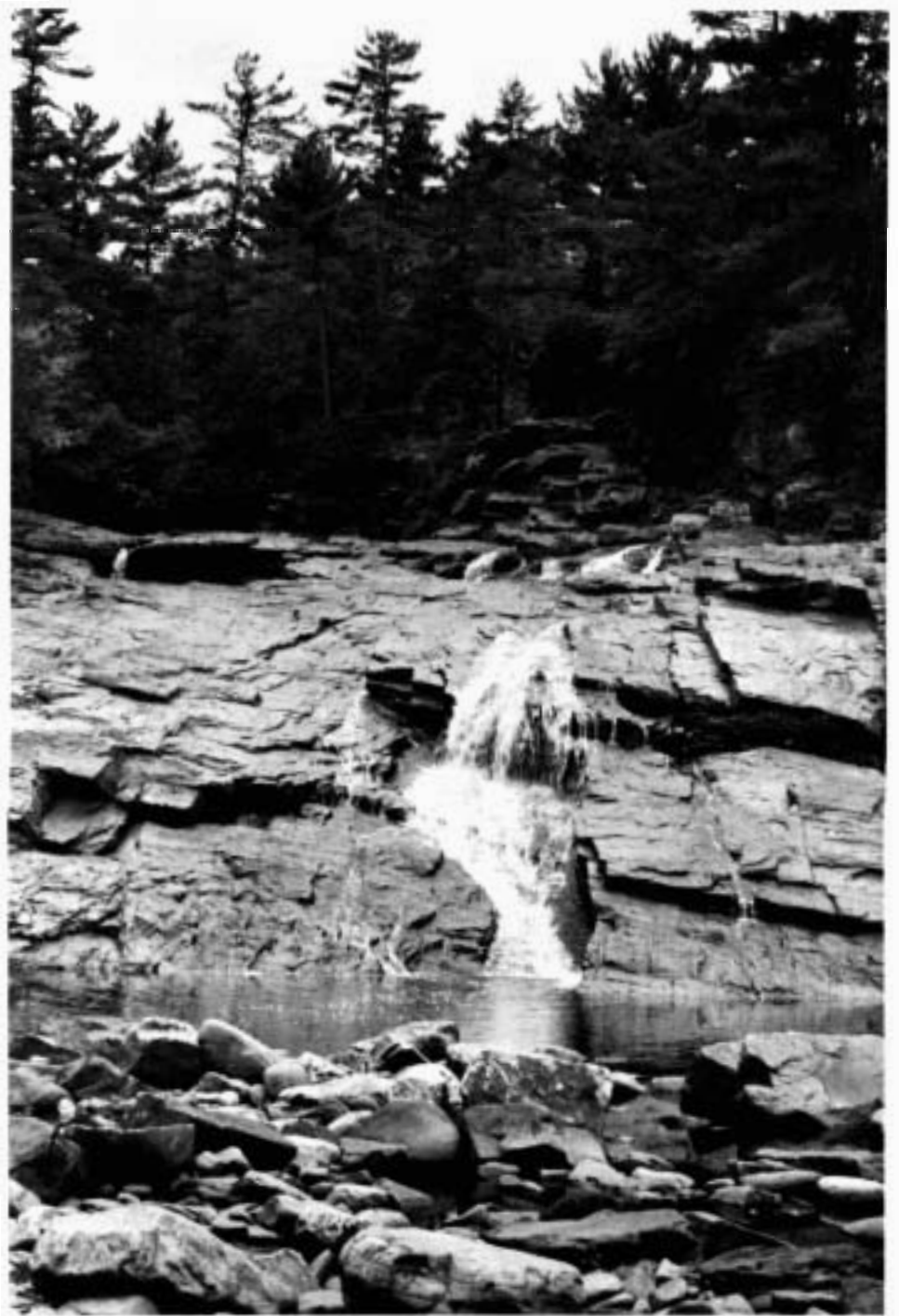


Fig. 2: Present view of Allens Falls, on the West Branch of the St. Regis River. (Photograph by the author)

ville.² In September of 1812, Parish wrote about a visit he had made to "the falls below Parishville, [which] form a very romantic sight," and he spoke of his plans to build "a farm and a small house for myself there."³

About the same time, the French architect Joseph Ramée arrived in America, called by Parish to plan the towns and buildings he envisioned for his land holdings in northern New York. Ramée had begun his architectural career in Paris, but fled the Reign of Terror of the French Revolu-

tion in 1793 and established a successful architectural practice in Hamburg, where he came to know the Parish family. His American career proved to be brief (he returned to Europe in 1816), for many of David Parish's ambitious building plans did not materialize, and few major commissions came to the architect from other sources—the notable exception being the design of Union College in Schenectady. But on Ramée's arrival in America in 1812, Parish still was planning on a grand scale, especially for Parish-

ville, where he was expending great sums of money cutting roads through the forest and building the town, which was to include a large inn, an "academy," and unheard-of extravagances such as a deer park.⁴ Daniel Whipple Church, Parish's chief superintendant of construction for his North Country enterprises, settled in Parishville in 1813; he and Daniel Hoard, Parish's agent in the town, were the men responsible for executing Ramée's plans for the buildings there, including the master's own house near the falls north of the village. The surviving documents suggest that these down-to-earth Americans did not always think well of the strange and grandiose plans of Parish and his French architect.

Parish's original intention was to build his country house directly on the St. Regis River, in order to enjoy a view of the spectacular waterfall (later named Allens Falls, and now greatly diminished due to a diversion of the water upstream). These falls occurred on both sides of a rocky island in the river, with steep, pine-covered hills all around, forming a scene that perfectly satisfied the criteria of the age for picturesque natural beauty (Fig. 2). Writing to his father in December of 1812, Parish enthusiastically described this site of his intended house:

It is there [Parishville] I intend forming an establishment for myself. I have some of the most romantic situations you can possibly imagine, and Ramée, who made an excursion with me the other day to view them, declares he never saw anything so fine; the situation I have chosen is on the St. Regis River, the whole of which falls down 80 feet perpendicular and forms a most beautiful cascade, which will be close to and in full view of my house. I don't intend to be in a hurry to complete this establishment as I have a very comfortable one here [i.e., Ogdensburg], where I propose spending the next two or three summers. . . . Ramée has been busy making plans of the different buildings I intend erecting at Rossie, Parishville, etc.⁵

The story at this point becomes somewhat complicated. In the spring of 1813 construction began for a barn and a house about a quarter of a mile east of the river and the falls.⁶ Parish at first called this the "farm house," and evidently still planned to erect a building at the river, which he called his "Mansion House." In a letter to Daniel Church from Philadelphia on May 19th, Parish approved certain alterations Church had proposed in the plans of the farm house and other

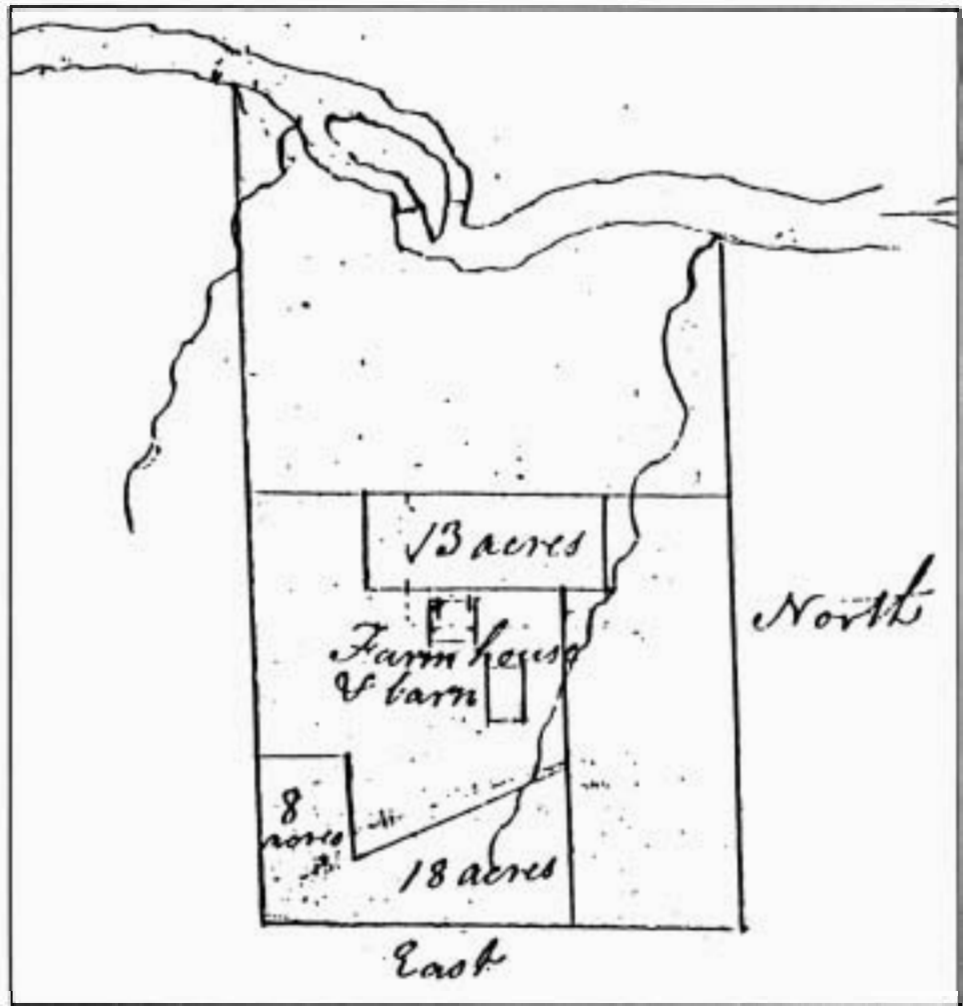


Fig. 3: Map drawn by Daniel Hoard, 1813, showing the St. Regis River and Parish's "Farm house & barn." (Daniel Hoard letter book, p. 20, courtesy of the St. Lawrence University Archives)



Fig. 4: West front of Parish's house. To the left is the barn. (Photograph, courtesy of Mary C. Burroughs and Virginia Ward Duffy McLoughlin, now in the St. Lawrence County Historical Association archives)



Fig. 5: The barn and the house, seen from the northwest. Retouched photograph. (Photograph, courtesy of Mary C. Burroughs and Virginia Ward Duffy McLoughlin, now in the St. Lawrence County Historical Association archives)



Fig. 6: The house seen from the east. (Photograph, courtesy of Mary C. Burroughs and Virginia Ward Duffy McLoughlin, now in the St. Lawrence County Historical Association archives)

Parishville buildings, but admonished Church to execute them "in such a manner as to deviate as little as possible from Mr. Ramée's excellent disposition of these buildings," and he noted that "the scite of the Mansion House at the farm can be fixed on when I [visit] with you next summer."⁷

A map of the property sketched by Daniel Hoard the following month (Fig. 3) shows the "Farm house & barn" roughly as they were finally built (although the enlarged scale of the buildings on the map makes them look closer to the river than they actually were).⁸ Construction proceeded. Progress was slowed by the disruptive effects of the War of 1812, but Hoard was able to report by the end of November 1813 that "the carpenter work on the Farm Barn is done, [and] with a little exception also on the House."⁹

By the following spring, however, Parish had revised his plans, deciding not to build at the river, at least for the time being, but to expand the farm house to make it suitable for his own use. Perhaps he was becoming anxious to spend time at his country retreat and did not want to wait for construction of his "Mansion House." In March of 1814, he wrote to Hoard about his new plans—emphasizing, as he often did in his letters to his supervisors, that they were not to take liberties with Ramée's designs:

As I intend to appropriate my Farm House to very different uses from those contemplated when it was built, I have determined on an addition with which it will become a sufficiently large & convenient House for me & some friends. Enclosed you will find Mr. Ramée's plan of this addition, the execution of which I wish may be immediately undertaken—you will of course communicate it to Mr. Church & desire him not to deviate from this plan, which is I think perfect in all its parts. This addition is to be in the rear of the House & the Entry into the covered passage from the back door. I have got the passage made 24 feet long, considering that a proper distance from the main building. Let particular attention be paid to the construction of the chimneys, on the plan formerly indicated by Mr. Ramée. . . . I hope that this addition will be completely finished by the time the main building is fit to be occupied which I calculate will be by the middle of July.¹⁰

Many letters about progress on the house survive, written in the following months between Parish, Hoard, Church, and Gilbert Smissaert—the last-named

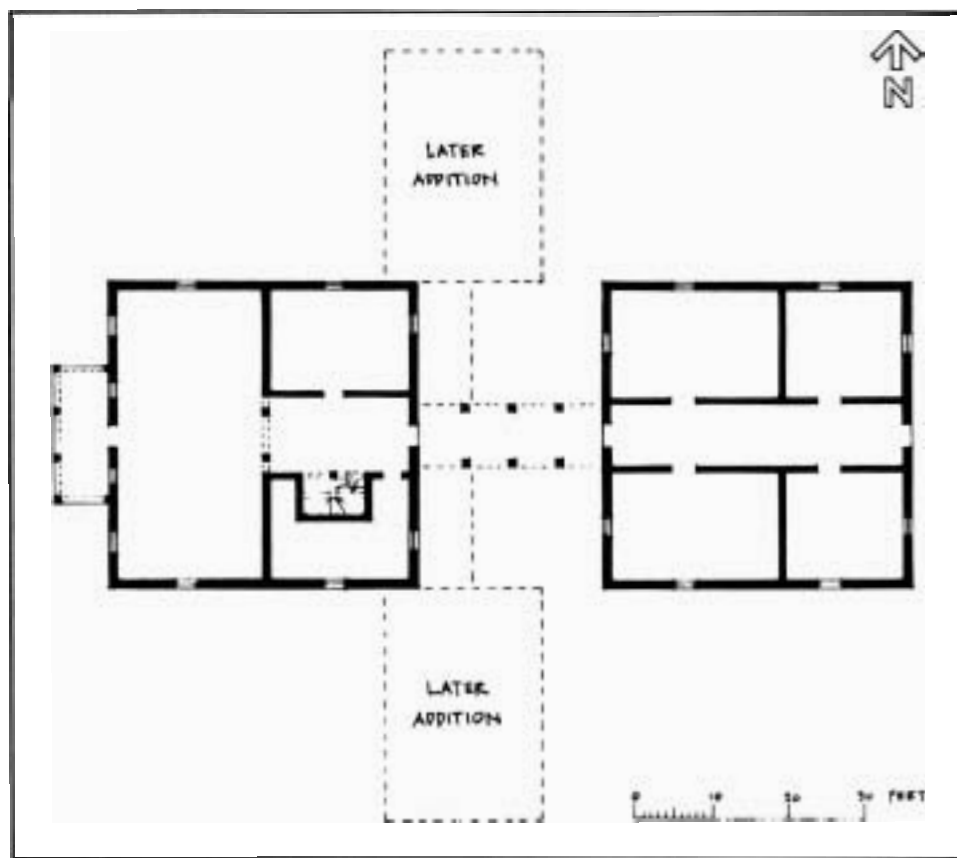


Fig. 7: Reconstructed plan of Parish's double house. The exterior form and dimensions of the west building are more certain; the east building and the interior plans are more hypothetical. (Drawing by author)

a personal friend whom Parish put in charge of furnishing and staffing his country house. (Among the fascinating details of Smissaert's letters are lists of purchases he made in New York City for the house, including twelve mattresses, numerous pillows, blankets, counterpanes, table cloths and other linen; twelve casseroles and other kitchen utensils; table ware for two dozen settings; and miscellaneous items such as "6 looking glasses" and "4 boxes sperm candles"—all of which must have been of very high quality, as the cost amounted to a staggering \$1846.42, not including any of the actual furniture for the house.)¹¹

Parish urged Church and Hoard to speed up work on the building, as he hoped to entertain guests there in the summer, including the Ramée family (Ramée had brought his wife and young son to America with him).¹² But progress continued to be slow, probably not only because of the war, but because of the inherent problems of building uncommon architecture in the wilderness. Hoard reported at the end of July, 1814, that "the large part of the Farm House is done; the addition will be completed in a few days; the carpenter work is all done except a little about the chimneys," and that "one load of your furniture arrived

from Schenectady."¹³ But in October, Smissaert, who was by then occupying the house with a couple of servants, vented his frustrations about its design and construction, and gave Parish some advice about further building he evidently had in mind:

You cannot occupy the farm house without immediately discovering several insurmountable objections. I would therefore already make some preparation for building in brick. If I did consult Ramée, it would be merely for the outside dimensions. I do not wish to depreciate his town-talents, but his country-judgment I would not take as my guide. . . . Not a single door or window at the farm will open or shut. I well remember that this was the state they were in when more than a year ago I visited the house for the first time. Church says they ought not to be touched and will come right again, but when, God knows. Who would believe that to build a house here of good materials, will require four years?¹⁴

Throughout 1814 and 1815, Hoard continued to send Parish reports on the work at the farm—chimneys rebuilt, more land cleared, crops planted, sheep

raised, and a bridge across the river constructed.¹⁵ It is not known whether Parish himself visited the farm during this period, which he spent mainly in Philadelphia, with few trips to his North Country domain. The mercurial adventurer was in fact growing tired of his life in America, and soon decided to return to Europe and let his younger brother George manage his properties. George was summoned from Europe, arrived in Philadelphia in late 1815, and went north with David that cold winter to see the Parish lands. A colorful journal kept by George during this trip provides a description of the Parishville farm:

We crossed the river [at Parishville] to proceed two-and-a-half miles, where David has a comfortable house for his own residence, and a large barn built in strict imitation of a *Holstein Scheune* [a barn of the Holstein region of Germany]; the dwelling house is constructed in the cottage stile, the rooms not large, but comfortable. It is in charge of a German who married in America. Their duty besides is to superintend a Merino breed of sheep which David has introduced and already amount to seven hundred.¹⁶

George's journal continued with information about David's management of his lands, and a passionate description of the "romantic" and "picturesque" waterfall near the farm. Apparently, David still dreamed of a house there:

In the most favoured direction for enjoying this Scenery [the falls], David has fixed on a spot for erecting a dwelling house, and if this plan be carried into effect, I venture to pronounce that few situations in the old or new world will furnish a more delightful retreat.¹⁷

David perhaps intended to return someday to America and build his "Mansion House" by the wilderness cascade. But it was not to happen. In 1816 he went back to Europe for good; his North Country properties were turned over, first, to George, and then to David and George's nephew, another George Parish. In Europe David continued to be the impulsive risk-taker, but his luck turned bad. After investing his fortune (and part of his father's) in an Austrian business that went bankrupt, he drowned himself in the Danube in 1826.

The story of Parish's country estate after he left America in 1816 is murky. The barn survived until 1959, but the house burned in 1916 and the only known photographs of it are three

glass-plate negatives, which recently were donated to the St. Lawrence County Historical Association by Mary C. Burroughs, a descendant of William Abram, whose family occupied the house for many years in the nineteenth century (Figs. 4-6).¹⁸ It seems, however, that changes had been made to the house before these photographs were taken, making them difficult to interpret. Essential to a reconstruction of the original structure is a description of it in Katy A. Parker's circa 1910 *Sketches from the Early History of Parishville*, based on the recollections of a daughter of William Abram, Mrs. George Everett:

The house consisted of two large two-story wooden structures built entirely separate and at a distance of something like 20 feet apart. One of these was designed solely for the use of Mr. Parish and his guests and the other for the occupancy of his servants and the carrying on of culinary and other work. . . . They were connected by a covered passage corridor, connecting in each with a broad hall. In the servants' part this hall extended entirely through the building, dividing it in halves. On one side was a kitchen and pantry, on the other a dining room and another pantry. On the second floor was also a hall running through the building, with sleeping rooms on either side. At the rear of this building and at a little distance from the kitchen door was a large cook-house or bakery. . . .

Entering the proprietor's apartments from the corridor leading from the other building you came into the hall or reception room. On the right and left were sleeping rooms and directly in front a broad, double arched entrance to the parlor, which room filled the entire width of the house. At the side of the parlor entrance was another broad double arch enclosing a shallow recess, or deep panel, intended for the coat of arms, and beyond this an elaborate winding stairway. The plan of the second floor was the same as that of the other building. There was a piazza [i.e., a porch] along the front or parlor side of this building, and both had stacks of chimneys, with fire places above and below.¹⁹

This description confirms that David Parish's orders of March 1814—to build an "addition" to the farm house, connected to it by a 24-foot "covered passage"—were in fact carried out. This arrangement, however, does not appear in the surviving photographs.

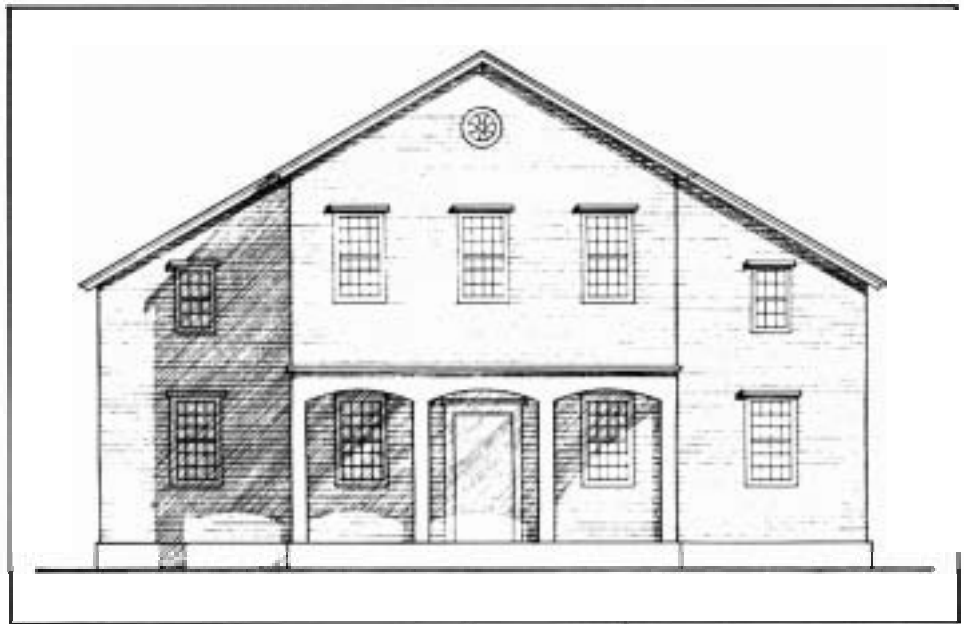


Fig. 8: Reconstructed elevation of the west facade of the house. (Drawing by author)



Fig. 9: Elevation of design no. 22, in Ramée's *Recueil de cottages et maisons de campagne*, published in Paris before 1837. (Courtesy of Bibliothèque Nationale, Paris)

The probable reason is provided by an Abram family recollection that "there were two houses to begin with, alike, and that one burned" at an early time.²⁰ It was apparently the addition that burned, for the building shown in the photographs must be the original farm house, with its main facade facing west (Figs. 4, 5), and corresponding to the plan of the house in Hoard's map of 1813. One of the photographs (Fig. 6) shows the rear of this house, with two semi-attached wings which seem to be later additions (their construction and architectural details being different from the main building), and a columned porch, which was perhaps a recycled use of the

passageway that originally connected the two buildings.

The photographs and other documents allow a reconstruction of the plan and elevation of the house (Figs. 7, 8). Its architectural style is consistent with Ramée's other works. The projecting central portion of the west facade, the shallow arches of the porch, the simple classical details, and the round windows in the gables, all are typical of Ramée's earlier (though more elaborate) neoclassical buildings, such as his country houses that still survive in Denmark. None of these elements was unknown in American architecture of the period; yet the way Ramée combined them produced a



Fig. 10: Early photograph of the east end of the barn, showing the brick infill of the timber wall structure. (Photograph, courtesy of Mary C. Burroughs and Virginia Ward Duffy McLoughlin, now in the St. Lawrence County Historical Association archives)



Fig. 11: West end of the barn in 1956. (Photograph courtesy of the St. Lawrence County Historical Association archives)

highly individual and inventive design. In particular, the expansive gabled roof, unifying the entire house under its bold sweep, was an unprecedented feature, giving the building a rustic, almost barn-like profile. It is very interesting that George Parish, in his journal, described the house as representing "the cottage stile," for this term suggests well the civilized rusticity that Ramée evidently had in mind in

conceiving the building. Indeed, Ramée later published a series of designs entitled *Recueil de cottages et maisons de campagne* ("Collection of cottages and country houses"), which includes designs quite similar in character to the Parishville house (Fig. 9).

When the house burned in 1916, newspapers recounted the local mythology—part fact, part fiction—that had accumulated during its hundred-year

life. It was called "the house turned wrongside around," and David Parish was said to have decided not to live in it because of his "chagrin and disgust" that the public road was laid out to the east rather than the west of it.²¹ The actual, complex story of the building's planning and execution were evidently forgotten, and there is no indication that anyone still knew that it was originally conceived simply as the farm house for Parish's intended "Mansion" on the river.

The barn, which survived until it burned in 1959, was as extraordinary as the house (Figs. 10, 11). For one thing, its sheer size was remarkable. Measuring 96 by 56 feet, it reportedly was by far the largest barn in the region; it was said that "a coach and four could be driven in, turned completely around and driven out again without taking off any of the horses."²² Even more remarkable, for an American barn, was the shape of its roof, which came nearly to the ground, and its half-timbered construction, with bricks filling the heavy wooden framework of the walls. The building was, in fact, modeled on a traditional northern-German barn type, as George Parish recognized when he called it a "Holstein Scheune."

One might assume that Ramée, being an architect, would not have been interested in the design of a mere barn, and that this structure therefore was planned by someone else in Parish's employ. But Ramée represented the latest architectural ideas of the period in Europe, one of which was the notion that non-classical and even vernacular styles of building could profitably be used by the architect, if done so in the right context. Indeed, Ramée's earlier work in Europe included designs for half-timbered structures similar to the Parishville barn, such as a stable that survives at Sophienholm in Denmark, and a barn planned for an estate near Hamburg (Fig. 12). The fact that the gables at both ends of the Parishville barn had spoked round windows—one of Ramée's most frequent "signatures"—is a confirmation that this building was one of his works.

Many aspects of David Parish's country estate remain obscure, such as the precise dimensions and interior arrangement of the house, the reasons for the change in plans during its construction, and the intended form of the "Mansion" at the river. But enough is known to show that both of the structures Parish did erect—the double house in the "cottage stile" and the immense Holstein barn—were extraordinary in America at the time, being bold and improbable transplants of romantic architectural concepts from Europe to the New World wilderness.

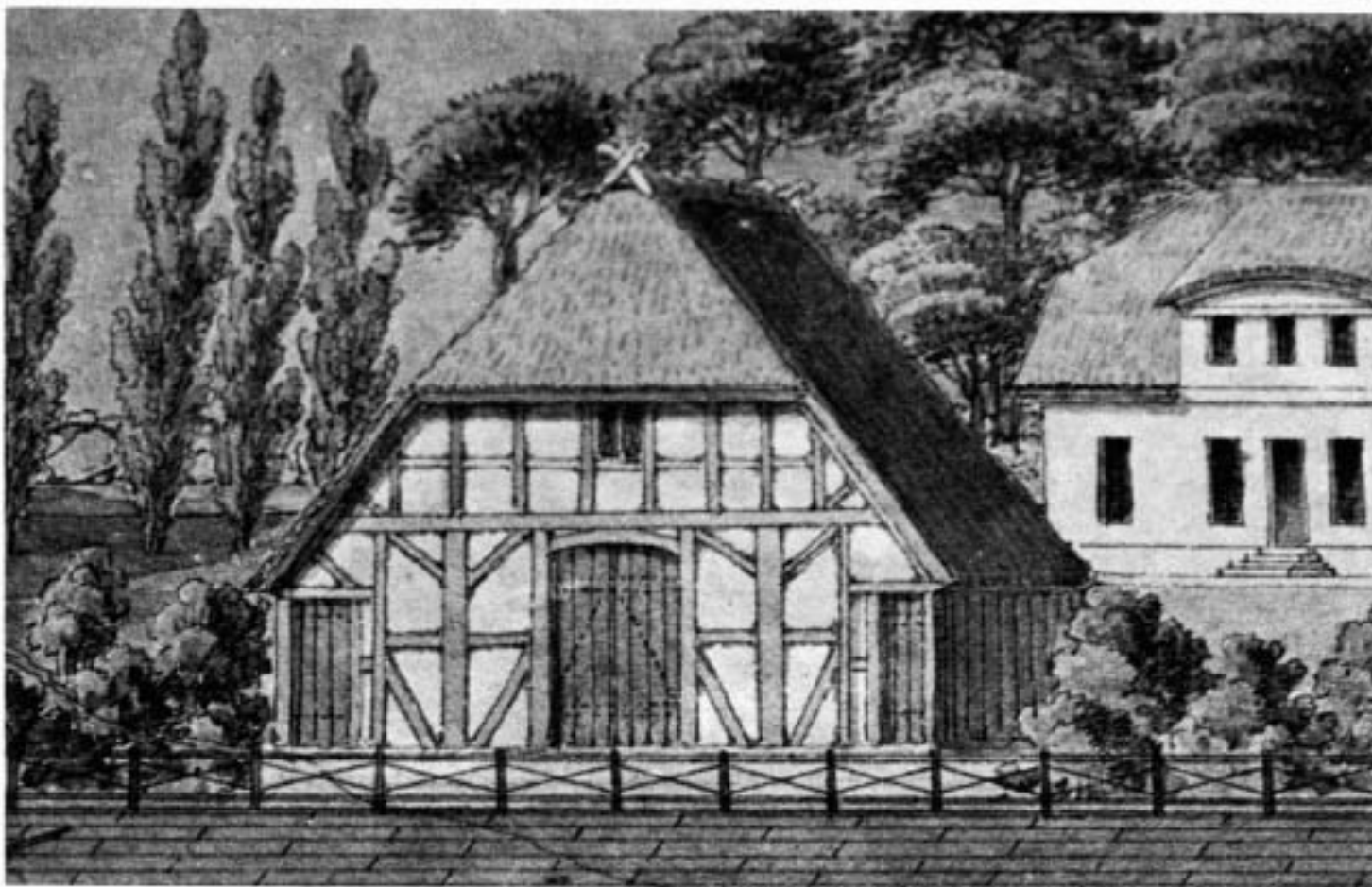


Fig. 12: Detail of a drawing by Ramée, of estate on the River Elbe, near Hamburg, 1810. (Courtesy Musée de Blérancourt)

NOTES

¹ I thank the many people who assisted me in my research of this subject, including: Emma Remington, Parishville town historian; Virginia Ward Duffy McLoughlin and Mary C. Burroughs, descendants of William Abram, whose family lived in the Parish house in the nineteenth century; James Bradish, the present owner of the property; the staff of the Owen D. Young Library, St. Lawrence University; and John Baule, former director of the St. Lawrence County Historical Association.

² Letter from David Parish to Joseph Rosseel, 13 March 1810 (Parish-Rosseel Collection, in the Owen D. Young Library, St. Lawrence University—henceforth referred to, in this article, as “St. Lawrence Univ.”).

³ Letter from Parish to Rosseel, 5 September 1812 (St. Lawrence Univ.).

⁴ For Parish’s works at Parishville, see: Katy A. Parker, *Sketches from the Early History of Parishville*, (Potsdam, N.Y., circa 1910); Charles W. Lahey, “Parishville—A North Country Experiment in Hothouse Settlement,” *The Quarterly*, October 1958 and April 1959; Kent Newell, “David Parish’s Early Land Developments in St. Lawrence County,” *The Quarterly*, April 1979; and *Sketches of Parishville, 1809-1976*, Parishville, 1976.

⁵ Letter from Parish to his father, John Parish, 1 December 1812 (David Parish Letter Books, New York Historical Society—henceforth referred to, in this article, as “N.Y. Hist. Soc.”).

⁶ Parker (p. 83) refers to a document revealing that work on the buildings was begun on 15 April 1813, by “16 mechanics” under the direction of Daniel Church.

⁷ Letter from Parish to Church, 19 May 1813 (N.Y. Hist. Soc.).

⁸ Letter from Hoard to Parish, June 1813, in Daniel Hoard letter book, p. 20 (St. Lawrence Univ.).

⁹ Letter from Hoard to Parish, 25 November 1813, in Daniel Hoard letter book (St. Lawrence Univ.). Also, Hoard’s letters of 25 July and 12 December 1813, and 4 April 1814.

¹⁰ Letter from Parish to Hoard, 21 March 1814 (N.Y. Hist. Soc.).

¹¹ Letters from Smislaert to Parish, 22 March, 3 April and 7 April 1814 (St. Lawrence Univ.).

¹² Letters from Parish to Hoard and Church, 12 April 1814 and 9 May 1814 (N.Y. Hist. Soc.).

¹³ Letter from Hoard to Parish, 26 July 1814, Daniel Hoard letter book (St. Lawrence Univ.).

¹⁴ Letter from Smislaert to Parish, 7 October 1814 (St. Lawrence Univ.).

¹⁵ Daniel Hoard letter book (St. Lawrence Univ.).

¹⁶ Herbert Lasky, ed., “New York State in 1816: The Journal of George Parish,” in *New York History*, vol. 56, July 1975, p. 291.

¹⁷ *Ibid.*, p. 293.

¹⁸ Other people who owned or occupied the house, according to newspaper stories when it burned in 1916, were: Mrs. L.A. Chittenden of Hopkinton, Robert MacEwan, William Coon, and King Rhodes.

¹⁹ Parker, pp. 83-85.

²⁰ Correspondence with the author from Mary C. Burroughs, December 1985. Also relevant is Parker’s comment (p. 83), written before the house burned in 1916, that Parish’s buildings “have been remodeled from time to time . . . until little in their appearance remains to suggest their original

design”; and the remark, in Blanche Willis Trerise’s “Remembering Allens Falls” (1977), that Parish’s house “was gradually reduced in size as it became the property of later . . . owners.”

²¹ Newspaper clippings, of 3 December 1916 and 9 January 1917, from unidentified newspapers (St. Lawrence Univ.).

²² Parker, p. 85.

About the Author:

Paul V. Turner is professor of architectural history at Stanford University and the author of *The Education of LeCorbusier and Campus: An American Planning Tradition*.

CAN ANYONE HELP?

For a book I am writing, on the architectural career of Joseph Ramée, I would be grateful for information about his activities in Northern New York in the 1810s. I would especially appreciate hearing of any unpublished drawings, photographs, letters, or other documents relating to Ramée’s work, or to the buildings erected by David Parish on his North Country properties.

Prof. Paul V. Turner
Department of Art
Stanford University
Stanford, CA 94305



Peter Nervaline, who organized the Engineering Technology Division at SUNY Canton, exhibited for the College at the New York State Fair in 1938. (Photograph courtesy of SUNY Canton Alumni Association)

SUNY Canton: Celebrating Eighty Years of Pride

By Camille M. Howland

The 1930s at the State School of Agriculture at St. Lawrence University (popularly called SOA) signaled increased turbulence as permanent closing seemed imminent. The changes that occurred in the thirties and the solid support of North Country leaders to keep the school open stemmed from one common denominator among school personnel, students, alumni, and area citizenry: PRIDE.

Students laughed in the face of adversity.

"Sleeping is such a comfort in my new Butcher Boy pajamas," says Galbie! It should be. She has lots of room! Sort of gives one the impression of an immense barrel or balloon when she stands up."

The Pi Nu Gazette poked fun at

modern fashion in 1934 and ran some homespun jokes like the following: Virginia Seymour (in Coffee House), "Tea, coffee, or milk?" Absentminded professor, "How many guesses do I get?"

Fair days continued at SOA with North Country Farmers' Week featuring Grange Day, Farm and Home Bureau Day, and Dairy and Poultry Day. Public speaking, dances, "woodies," and sorority teas sparked the lives of students, and "sparking" had still another connotation!

Faculty, administration and students maintained optimism and inwardly burned with pride and determination at the prospect of the school's closing. And, even after the legislature acted favorably to keep it going (being more

than a little motivated by the overwhelming flood of mail, telephone calls, and visitors on behalf of the college), everyone knew something must be done to upgrade the educational programs, not just in Canton but also at the other five state agricultural schools. Thus, the changeover to technical colleges began to take shape and admission requirements became more stringent.

Hard times were not new to the school, and hard work had been its foundation. Students knew that. Even today at Alumni Weekends graduates of SOA joke about that hard work, as well as the ways they beat the nine o'clock curfews and deviled their faculty. SOA women often worked in the dining hall, the kitchen or the Old

Lantern Coffee House on Park Street. They talk about that work experience as fondly as they do their friends. The men talk—perhaps less avidly—about farm work in the fields, the poultry house, the greenhouse, the barn, and the milk plant. Some delivered milk and milk by-products to villagers.

As the farm and domestic science skills became less attractive to students, the technical courses replaced them. But the College mission never changed: to educate for work entry or transfer.

Just ten years ago, SUNY Canton published *Seventy Years of Change*, an oral history of the College from 1906 to 1976. This year, an addendum has been published entitled *1906-1986: Change Continues in Eighty Years of Pride*.

Throughout the changes of eight decades, the College directors and presidents have maintained vision, with the exception of one. The first director felt frustration and disappointment with the slow beginning of the school. Contracts for construction of the school buildings were not met and conditions were deplorable in the first school year, 1907-08. Only five men had come for the first classes, held in an old farmhouse, across from Weeks Field. Kerry C. Davis despaired and resigned in April 1908, making known that he opposed the establishment of more agricultural schools in the State.

However, SOA was the first of six to claim a unique place in post secondary education. Fortunately, pride took over where defeat had reigned with Dean Davis, and the following directors and presidents have maintained their pride in the College they administered and in the prospect for its continued growth and viability: Herbert Ellis Cook, director, 1908 to 1917; Roland Hale Verbeck, director, 1919 to 1924; Van C. Whittemore, director, 1924 to 1948; and Albert E. French, director/president, 1948 to 1972. Earl W. MacArthur has served as president since 1972.

Perhaps Dean Davis lacked a sense of humor which precluded his taking a more positive stance as all of Murphy's laws were enacted that first year. There were certainly many times when the chief administrator needed a sense of humor. It was said that Van C. Whittemore was one of the most arduous public speakers of all the directors and one who had a strong sense of humor. One must infer that the following is an example of his flair for the double meaning: A farmer wrote to Dean Whittemore that he had a large supply of fresh cow manure which he would like to sell to the College for gardening purposes. Whittemore wrote back that he must decline the gentleman's offer of manure, "since



Governor Nelson A. Rockefeller broke ground for the new campus in 1962. (Photograph courtesy of SUNY Canton Alumni Association)



Clement Flanagan '09 and Evan Dana '31 visited on Alumni Weekend at SUNY Canton in 1976 as the College celebrated its seventieth anniversary. Clem Flanagan, who died in 1978, was for many years the oldest living graduate of the college, having been a member of the first graduating class. Professor Emeritus Dana served the College for forty years, retiring in 1971. (Photograph courtesy of SUNY Canton Alumni Association)

we have an ample supply at ATI."

Another gentleman who served the College with zeal was Dr. James Milford Payson, who took the post of academic instructor in 1907 and taught continuously for 22 years while also

serving as pastor at the Unitarian-Universalist Church in Canton. Self-appointed historian for the College, Dr. Payson was always an optimist. In 1923, he deplored the plight of the farmer but expressed hope that the



The Old Campus at St. Lawrence University, above, and the new one on the Grasse River, a skyview by Dwight Church, below. (Photographs courtesy of SUNY Canton Alumni Association)



situation would turn around. "The prices farmers get for their products are nowhere near commensurate with those they have to pay for what they buy," he wrote. "This situation is turning the farm boy to other pursuits. But the world cannot get along without the farmer. Sooner or later, there must be an adjustment, and the farmer must come into his own. Our great endeavor should be to convince the farmer of this and encourage him to work and wait for the better day."

His pride in the College mission and his conviction that it would again serve the same usefulness to agriculture that it had in the past were admired. Yet, even before he died in 1941 at the age of 93 Dr. Payson must have realized that his prediction would not materialize. Other academic programs were replacing agriculturally related studies, though they were still offered.

One of the agricultural alternatives to dairy farming was poultry-raising, which had been offered for many

years. In the beginning of Professor Emeritus Evan Dana's ('31) teaching career, that program was one of his, as were agronomy and other courses. He recalls Van Whittemore's bent for public relations, in which each faculty member was to take part. Radio broadcasts during World War II were mandated by the College director. "For two years I rode to Ogdensburg to do a live show each Monday noon over WSLB," Ev Dana said. "I was chairman of the St. Lawrence County Victory Garden Council, working in conjunction with Bert Rogers, 4-H agent for Cooperative Extension, and these talks were all about raising victory gardens." One can imagine Ev munching on a big cigar as he talked into the cumbersome radio mike.

Clothing and home furnishings instructor Florence Yakely bemoaned the shortage of girdles due to the Battle of the Pacific which eliminated 97 percent of the natural rubber supply to the United States. She advised that women could go without, but "whatever you do, don't wear a tight skirt over an ungirdled hip, unless you are posing for a cartoon."

Lawrence Sitterlee made a pitch for the 13-month course he was teaching in technical electricity, which would "prepare a boy (of 16 or 17) so that he is better equipped before he goes to war. . . ." His point, beyond preparation for war service, was that there would be many technical jobs open in industry after the war, and these ATI-trained boys would be ready to step into them.

The founder of the Engineering Technology Division was Peter Nevaldine who joined the SOA faculty in 1937. He developed many of the degree programs still being taught in the division, as well as one-year certificate programs.

Appointed director the year the Agricultural and Technical Institute became a unit of the State University of New York—1948—Albert E. French was to guide the College through more rough times, but he will always be remembered for his administration in the growth years. During his 24-year presidency the College moved from the St. Lawrence University campus to a 555-acre site west of the Grasse River, the land having been donated to the State for the College by Edson A. and Anne O'Brien Martin. Under the French administration, the College enrollment grew from 375 to nearly 2,000 students.

The enrollment peaked at nearly 3,000 in the mid-seventies, until budget-cutting took its toll and the College again faced a no-growth situation. Still, Dr. MacArthur maintained the traditional stance, that of optimism and pride. "Progress to date at Canton



The model barn of the School of Agriculture on the Old Campus, above, and Southworth Library on the new campus, below. (Photographs courtesy of the St. Lawrence University Archives and SUNY Canton Alumni Association, respectively)



ATC can be rated above average. The College has a strong faculty, excellent programs, a successful placement program, outstanding (but inadequate) facilities, a strong, dedicated, and ambitious student body, and good relationships. These all make for an organization which functions effectively and well," he said ten years ago.

The graduating Class of 1986 was advised by President MacArthur of the historical significance of the College,

and the outstanding contributions made by its alumni to society. "There are over 18,000 alumni of this College, who have achieved a degree of excellence as farmers, mechanics, accountants, engineers, teachers, doctors, attorneys, restaurateurs, elected representatives and as parents, among an endless list of careers."

That point was made to illustrate his beginning thesis, "In April of 1906 the School of Agriculture was created, and

what is now Canton ATC began, inauspiciously to be sure, but with tender, loving care it grew and prospered."



About the Author:
Camille M. Howland is the Director of Public Relations at SUNY Canton.

A History of the Crane School of Music

by Ralph Wakefield

To help commemorate the centennial of the Crane School of Music, The Quarterly presents the last in a four-part series on the history of Crane.



The new Crane complex under construction. (Photograph by Sal Cania)

PART IV

Ralph Wakefield was persuaded by President Crumb to leave the music faculty and become Associate Dean of the College, a new position created in 1957. Although no longer directly concerned with administration of the music department, he continued to be involved through his duties as Director of Summer Session and Chairman of the Spring Festival of the Arts committee. In 1965 he became assistant to

the President for Institutional Studies, and, in 1966, Acting Director of Music. At that time, enrollment in the department was 442, and the professional staff numbered 46.

As Acting Director, the writer soon found himself involved in a major building program. In the projections of need for new facilities on the campus, an addition to Crane Hall was planned because enrollment was rising rapidly.¹ Studies concluded, however, that an

annex would not satisfy the demands for instructional space in coming years. As a result, authorization was given to plan an entirely new facility. Planning began in 1966, and ultimately called for a music center of 92,180 square feet to be ready for occupancy by September 1969. All of the details of planning, arguments with architects, and worries about budget appropriations cannot be dealt with here. The project was delayed for months over disagreements between college representatives and the architect, Edward Larabee Barnes. Furthermore, Governor Nelson A. Rockefeller had announced that a freeze would be placed upon all new state construction projects. The Crane bids were awarded days before the deadline for the freeze.

Finally the complex was accepted by the state and the Crane School opened its fall semester of 1973 in the new structure. Halls in the new complex were named after alumna and benefactor Sara Merrick Snell, and former faculty members Franklin Bishop, Helen Hosmer and Marie Schuette.

While the building project was underway, the Crane School continued to operate in its old quarters and to provide a quality education in music:

... the music phase of the college's curricula has included subjects that give a thorough grounding in musicianship, courses that help understand the music literature tradition as it has developed through the centuries, courses and activities that train students in the skills of performance in voice and on instruments; and finally, courses that guide others, children and adults, to know, enjoy and grow in music.²

The school also had to cope with numerous changes in college leadership, structure, and program. Dr. Crumb died unexpectedly in January 1967. Dr. Alfred W. Thatcher, who had been Dean of the College for two decades, became Acting President. In the Spring of 1967 Dr. Thatcher recommended that the writer's status be changed from Acting Director of Music to Director of Music, and the Chancellor approved. (In 1969, the State University Trustees changed the title "Director" to "Dean.") Following Dr. Thatcher, Dr. Austin Peck served

briefly as president of the college, succeeded, in 1970, by Thomas M. Barrington

Starting in 1966-67, additional faculty were added to the consultative body of coordinators. Genevieve Bowman, who had served as administrative assistant in the department since 1957, continued in that capacity, and Robert Washburn consented to serve as Associate Dean of Music, 1966-67.

An advisory group of students was formed to give guidance to the administration. Eventually the students were urged to form an organization to parallel closely the college's Student Government Association. The result was the formation of the Crane Student Association. Weekly meetings were scheduled for the director and the student president to discuss the affairs of the department.

Committees of the faculty also came into being at the director's suggestion. The aims and functions of these committees were patterned after the standing committee structure of the college's Faculty Association.

Approval to offer undergraduate programs leading to the Bachelor of Music degree was granted in 1967. The following September, majors in Church Music, Performance, and Theory and Composition were initiated. The music education program continued to lead to the Bachelor of Science degree.

In 1967 Collegiate Singers performed the *St. John Passion* by Bach with the Rochester Philharmonic Orchestra; they were also featured at the State University Arts convocation in Buffalo. They returned to perform Beethoven's *Ninth Symphony* and *Choral Fantasy* with the Rochester orchestra in 1968 and again that year appeared in Buffalo as a part of the second Buffalo Festival of the Arts Today.

Another group honored in 1967 was the Crane Symphony Orchestra, which appeared in Boston at the Eastern Division of the Music Educators National Conference. For that occasion, the Crane Alumni Association commissioned Dello Joio to prepare an orchestral transcription of his choral work *A Psalm of David*. The Crane Symphony gave the world premiere of this arrangement at the conference which was dedicated to Helen M. Hosmer.

Funding requests submitted and personally justified by the director before the Budget Director of the state included money especially appropriated for the Star Lake String and Woodwind Workshops, money to help support opera productions, and money to provide for a string quartet in residence. The first group to join the staff in 1967 was the Beaux Arts String Quartet: Charles Libove, violin; Bernard Eichen,

violin; John Graham, viola; and Bruce Rogers, violoncello. These projects were of immense value for enrichment of the academic program and the college's recruitment and retention record. Unfortunately, by the mark of a clerk's red pen in Albany in 1975 the funding disappeared and of necessity the quartet positions were retrenched and the funding for the instrumental and opera workshop was lost.

Jazz performance groups had not had a place in the music curriculum. The Delta Kappa Theta fraternity had for many years featured a very fine jazz group called the Varsity Orchestra. Rehearsal space for the group was difficult to arrange, and the men were discouraged. Saul Feldstein, a member of the music faculty and advisor of the Varsity, proposed that the Varsity become the Crane Jazz Ensemble and as such receive rehearsal space in return for service to the program of the college. When the group accepted a paid engagement off campus, its name would be the DK Varsity Orchestra.

The director learned from an official of the Saratoga Performing Arts Center that, for performance at the Center of works for chorus and orchestra, a men's glee club was imported from Cornell to supplement an amateur chorus from Albany. The suggestion that the Crane Department might be able to furnish a chorus was met with some enthusiasm and a meeting was arranged in Saratoga in the spring of 1969 between the director and Richard Leach, artistic director of the Performing Arts Center. Recordings of past performances of Crane Chorus and Orchestra were presented to Mr. Leach for his evaluation.

The result was that the Crane Department was invited to establish a summer institute in Saratoga. The main feature of this program, to be housed on the campus of Skidmore College, was a chorus which could prepare in a very short time works to be performed with the Philadelphia Orchestra. Brock McElheran was requested to undertake this assignment, and since 1970 the Saratoga-Potsdam Choral Institute has been a remarkably successful part of the institution's program. The performances by this group have brought awareness of the Crane School and Potsdam College to thousands of people from all over the world. Mr. McElheran brought great honor to himself and to the State University when he appeared as guest conductor of the Philadelphia Symphony Orchestra at the Saratoga Center in 1983 and 1984.

Other program developments which occurred between 1966 and 1968 included a Composer's Forum (1968), the

first *Conversation in the Disciplines* to be awarded to Potsdam College. As a feature of the forum, Vincent Persichetti was present to conduct a choral and orchestral work, *The Pleiades*, commissioned for the occasion.

An experimental program which had and continues to have considerable influence upon the Crane School's philosophy and practices was the Manhattan Music Curriculum Project, another offspring of Helen Hosmer's work with innovative educational ideas and programs.

The story of the MMCP project at Potsdam is best told by Allen Richardson, the faculty member who supervised the Potsdam experiment and, along with Elliot Del Borgo, served as an instructor.

The purpose of MMCP has been to find a way through education to assist students in their achievement of musical sensitivity, knowledge, attitudes and skills through creative involvement. . . .

With support from the Arts and Humanities Division of the U.S. Office of Education, a considerable commitment by participating school districts, and some state, foundation and industry assistance, the MMCP has been able to fulfill the immediate objectives established at its beginning. A completely new curriculum, prepared through classroom experimentation and development, has been tested in schools throughout the country. This learning program emphasizes the involvement of every student in the complete musical process as creator, performer, interpreter and evaluator. It is based in content and process on both a rationale of music as a continuing art and pertinent information from today's science of cognition. Evidence gained in MMCP field centers across the nation shows that students have potentials for involvement and growth which far outstrip any assumptions educators or musicians previously have had. We have found this to be so with many of our students in the Potsdam pilot project.³

The Crane School was invited to offer a college level MMCP Project involving one section of entering freshman. But first the faculty were required to undertake a very thorough examination of current programs and educational philosophy. They were charged to develop a philosophic rationale—a basis for action including a clearly defined position on the nature of music. Statements were drafted defining Music as a Way of Knowing, the

The purpose of it all: music instruction



Paul Steinberg at the Center for New Music Resources. (Photograph by R.L. Bitely)



William Maul with student organist Kenneth Bartschi at the Wicks organ. (Photograph courtesy of Potsdam College)



Margaret Minotti with students on Orff instruments in Music in Contemporary Education class. (Photograph by R.L. Bitely)



Roy Schaberg coordinated the International Horn Workshop in 1981. (Photograph courtesy of Potsdam College)



Student teacher Sarah Erdman at a local nursing home (Photograph by R.L. Bitely)

Continuing Nature of Music, and Music as a Creative Vehicle.

Potsdam was selected as a center for experimentation because of its excellent reputation throughout the years in the area of music education and its leadership position in the field of teacher preparation. When the offer was extended to participate, the faculty of Crane practically unanimously agreed (one negative vote) to enter into the study, feeling that our positive position in the field can only be sustained by a constant search for means of improvement. It is generally felt that the MMCP project is but another forward step in our quest for continued excellence. At Potsdam the primary purpose of this study, then, is to improve the quality of the educational experience for both our students and our teachers.

In early February, 1971, our campus was host to a distinguished group of 23 educators representing colleges and universities which have been selected to participate along with Potsdam in this intensive study of college curriculum. These schools represent the broadest variety possible—large universities, small colleges, public and private, progressive and conservative, east coast, south, middle west and the west. They were here to observe our Pilot Project in Music Education, to discuss their observations with faculty, students and administrators, and to seek deeper understanding from experts in the areas of cognition and testing who had been invited to this meeting.⁴

Of the colleges which began MMCP programs, only Potsdam carried the experiment on into a second year.

With the considerable increase in the academic population, it seemed to the Dean that a study of the administrative structure of the department should be undertaken. A faculty-student committee was formed under the chairmanship of Mary English. Their work began in the late fall, 1970. The results of the study were varied:

1. The plan originally proposed by the committee was rejected by the music faculty but the committee continued its work.
2. In May 1971 the official name of the Crane Department of Music became the Crane School of Music.
3. In the Spring of 1973 the Crane faculty approved an administrative reorganization proposal which was submitted to the Academic Vice

President and President for their consideration.

4. President Barrington, in a memorandum dated 7 June 1973, notified Dean Wakefield that "your proposal with respect to administrative reorganization of the Crane School of Music has been carefully reviewed. . . and is entirely acceptable without modification. . . ."
5. Effective January 1974 the position Associate Dean of Music was established. Robert Thayer, Associate Professor of Music since 1972, was appointed Associate Dean of Music in January 1974.
6. Budgetary limitations precluded complete implementation of the reorganization plan. It was not until the Fall of 1978 that a modified version of the plan was put in place.

The years 1969 to 1973 were turbulent ones in higher education in the United States. It is the writer's view that the music faculty and students responded constructively to the need for program development and the perceived need for reform during that period.

Some of the changes in academic program that took place during those four years included:

Required attendance at concerts was dropped.

Required participation in Crane Chorus was dropped.

Bands were reorganized.

Orchestras were reorganized.

New performance ensembles were added with emphasis upon experience.

An experimental two-year MMCP program was carried out in cooperation with a national project.

A change in evaluation of student teaching from letter grades to Credit-No Credit was initiated.

All undergraduate curricula were redesigned and new programs were instituted in 1972.

A Special Education program was developed.

Opportunities for independent study and guided study were increased.

Opportunities for studies in jazz were added.

New areas of study were made available, e.g., electronic music, guitar, recorder, world music.

Additional clinics for area high school students were offered.

Credit by examination became a possibility.

Discovery was made that college students could be most effective as teachers of other college students.

The program was enriched through a series of visiting professors including Sister Joachim Holthaus, Ann Jones, Bert Konowitz, Jack Diether, Raymond Kendall, David Boyden and Theodore Grame.

Holdings of the Crane Music Library, ensemble performance libraries, and other curriculum collections were evaluated by Professors Everett Gates, Marguerite Hood and Howard Samuels.

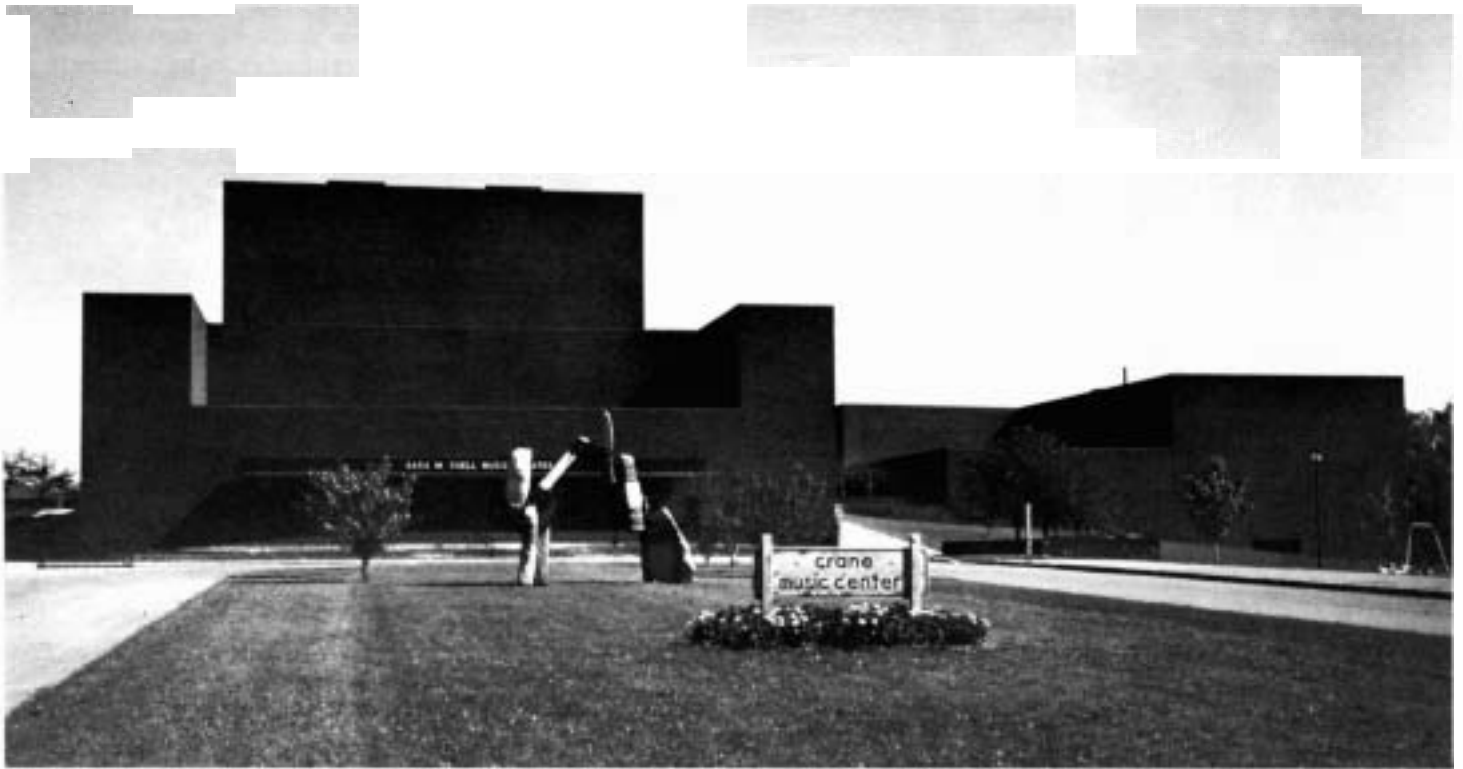
A position devoted to the development of opera program was established.

By 1974 the student body had grown to 616 and the staff had increased to 65. Of these 65, 33 had been appointed since 1966. The operating budget for the School of Music for 1974-75 was \$11,169,886. Applications for admission to music for that year totalled 900. Of this number, 725 were auditioned. As of June 1975, 177 prospective new students had accepted the college's offer of admission and had paid fees.

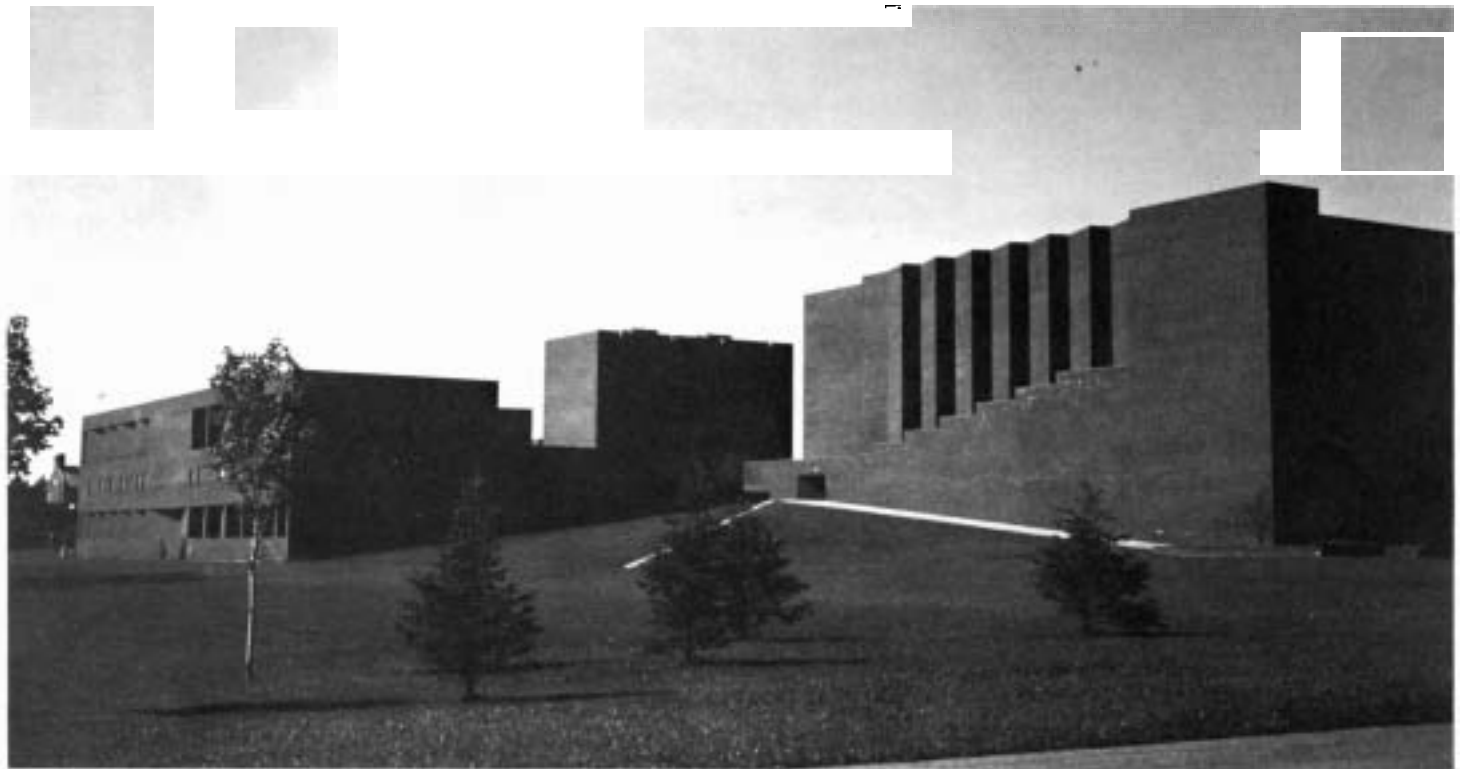
Preparations for the State Education Department's mandate for Competency Based Teacher Education programs began. A faculty workshop-symposium co-sponsored by the National Association of Schools of Music was held. Consultants included Thomas Regelski from Fredonia and Ronald Lee from Syracuse.

Reacting to a request from the State University's Graduate Office, re-study of master's degrees was undertaken in 1973-1974. All music major programs at the master's level were to lead to a Master of Music degree. This meant gradual deactivation of the Master of Arts and Master of Science degree titles. At its meetings on 23 April 1975 the State University Board of Trustees resolved to authorize the degree Master of Music at the State University College at Potsdam. As of October 1975 no more students could be admitted for the MA or MS degrees in music.

The 1975-76 year was a notable one for several organizations: the trombone ensemble participated in the Fifth Annual International Trombone Association Workshop in Nashville, Tennessee; Marion McPartland visited Ray Shiner and appeared as guest artist with the College Jazz Ensemble; the New York Student Music Educators Association held a Fall Workshop and Inter-Chapter Chorus at Potsdam; the Crane Symphony Orchestra, conducted by John Jados, performed at the Annual Conference of the New York State School Music Association in Rochester, New York. The Crane School sponsored the 8th Annual Suzuki Northeast



The Crane Music Center in 1985. Above, Snell Hall, with Bishop Hall to the right. Below, from left to right, Bishop Hall, Snell Hall, and Hosmer Hall. (Photographs by John Ranlett)



Festival. Approximately 600 children accompanied by parents and friends attended this festival.

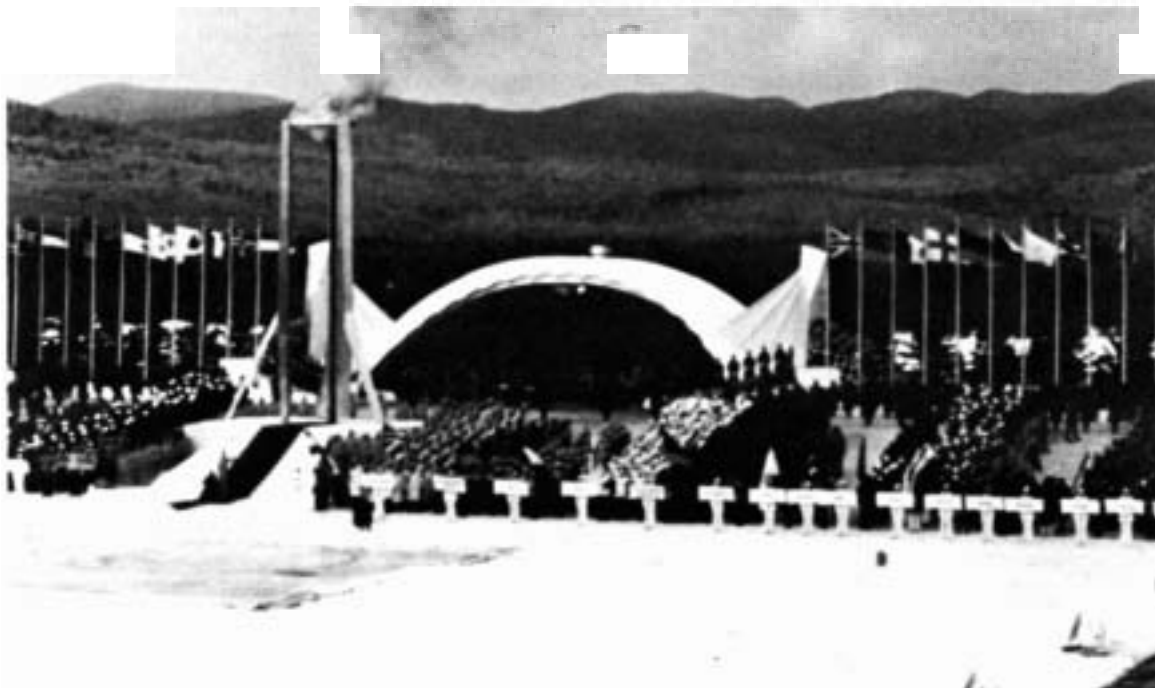
The writer retired from the staff of the college in June 1976. Robert Thayer became Acting Dean, and William Crowder, a professor of music, assumed the duties of the office of Associate

Dean.

President Barrington urged Dean Thayer to revive consideration of department chairs for the School of Music. During the year 1976-77 the scheme proposed earlier was restudied by the faculty, and eventually they agreed to the nomination of Chairmen of Music

Education, Performance, and Theory/Composition/Music Literature by the faculty for consideration by the Dean and the President. In 1978 the first persons appointed were Allen Richardson, Music Education; John Schorge, Performance; and Elliot Del Borgo, Theory/Composition/Music Literature.

Crane at the Winter Olympics, Lake Placid, 1980.



Opening ceremonies. (Photograph courtesy of Potsdam College)



Performing at an awards ceremony. (Photograph by Laird Chaffee)



Rebekah Covell conducts; the goalie of the United States hockey team, Jim Craig, is behind her. (Photograph by R.L. Bitely)

After two years of service, these men resigned, and interim appointments were made between January 1980 and September 1982 when Lizabeth Wing, Anthony Maiello and Arthur Unsworth were appointed for terms of three years.

By the Spring semester of 1977-78 enrollment had decreased to the extent that two orchestras could no longer be scheduled. The following Fall bands were reduced from 3 to 2.

A new major for the undergraduate degree appeared to be desirable in 1977. Students who planned to continue their educations beyond the baccalaureate needed a more extensive back-

ground in the materials and structure of music. Also talented students whose motivation was preparation for the career tracks of performance and music education needed an alternative program. A curriculum in musical studies was drafted and became effective as a music major in 1978.

Following almost two years of negotiations, on January 30, 1979, Dean Robert W. Thayer sent the following memorandum to the Crane faculty and staff.

As some of you know, we are in the process of negotiating for an important role for the school in the 1980 Winter Olympic Games in

Lake Placid in February of next year. The negotiation process is a lengthy one and, although we believe we are now in the final stages, an official announcement cannot yet be made.

In order that detailed planning can begin at once, even before contractual agreements are final, we will be forming committees to consider various aspects of our participation in the Games. I am very pleased to announce that Robert Gibbs, who has been instrumental in the selection of the Crane School of Music for participation in the Games, has agreed to

serve as the General Coordinator of our Olympics activities. He will be involved in setting up an organization to permit the widest possible consultation and a degree of musical involvement which we believe can have significant educational benefits for our students.

I know that you will all provide him with your support and cooperation.

The story of preparation for the events at Lake Placid is a long and detailed one. It was a project that consumed a vast number of hours in planning, rehearsals, performance, and public relations efforts. Participating groups from Crane included the Olympic Orchestra and chorus (600 members), the Crane Wind Ensemble (50 members), and three Olympic Bands (150 members). Crane faculty whose original works were performed included Arthur Frackenpohl, William Maul and Robert Washburn. Rehearsals and performances on site at Lake Placid extended from 26 January through 24 February 1980.

On 25 February Dean Thayer sent the following message to Crane students and faculty:

We have used many words to describe our Olympic experiences and now that the 1980 Olympic Winter Games are history, I add two more: thanks and pride. . . .

As we think of the kaleidoscope of peak experiences we have had over the past weeks, the word "pride" seems an appropriate summary. We have been proud of our country, our athletes, even our world as we think of the true meaning of the Olympics. I have a

great sense of personal pride in all of you. You have brought credit to yourselves, your College and your School. You have demonstrated your talent to the world and you have reason to be proud of yourselves.

The Crane School of Music of the State University College at Potsdam had earned international recognition and acclaim. No previous off-campus undertaking had ever involved all personnel of the school to the extent that this Olympic experience had, and no undertaking before or since can match the 1980 Olympic project for its public relations value.

At the meeting of the Board of Trustees of the Julia E. Crane Alumni Association on 10 February 1982, Dean Thayer proposed that planning should begin for celebration of the centennial of the Crane School. The centennial year would be 1986 using as a founding date the year of incorporation of the Crane Normal Institute of Music and of implementation of curriculum for the preparation of music teachers. At this writing events of great importance to the school and College will take place and the centennial year of celebration promises to insure a fitting tribute to Julia E. Crane.

The year 1982 was one marked by change and readjustment in the Crane School of Music. Dr. Thayer resigned his administrative position at the end of the 1982 academic year, went on sabbatical in the fall of 1982, and returned to teaching duties in the spring of 1983. Arthur Unsworth, who had served as Associate Dean since 1978, also returned to teaching.

To fill these vacant positions Robert Washburn, Professor of Music, agreed

to assume the duties of Dean, and the writer, who had emerged from retirement to assist in the Office of Alumni and Parents' Relations, moved to the music school to assume the responsibilities of the Associate Dean.

The program of the School went on with characteristic excellence. A visiting exchange scholar from Mexico spent some time on our campus and guest conducted the Crane Symphony Orchestra. The Crane Wind Ensemble performed for the annual meeting of the College Band Directors in Atlanta, Georgia. Revision of the design and content of the major in music leading to a BA degree was accomplished.

The School had been gradually decreasing in enrollment as public school enrollments declined. Classes entering in 1983 and 1984 again reflected the trend, but by September 1985 a large group of new students enrolled. During these years a minor in Business of Music was approved, foreign language again became a degree requirement, and an oral exam was added as the final requirement of the Master of Music programs.

Majors leading to the Master of Music degree were reexamined. As a result the church music major was discontinued as was composition as a major. The latter became a concentration of the Music Studies major. The music education program has been strengthened by the addition of required courses which stress the skill development of prospective teachers. Student teaching sites have been relocated to include schools in counties surrounding New York City.

Six faculty members retired at the end of the 1984-85 academic year. The loss of their vast experience and expertise is of the first magnitude. Among those retiring was Dean Robert B. Washburn, although he agreed to teach a course or two from time to time. His service spanned thirty-one years.

The present Dean of Music, appointed in July 1985, is Dr. Thomas Tyra.

Sometimes a gifted mind produces a phrase which not only reflects a personal philosophy but illumines the traditions and ideals of an institution. On 27 April 1909, celebrating the fortieth anniversary of the State Normal and Training School, Julia Crane closed her remarks with these words:

All that was good in those days lives today, a mighty force that gains in influence with every added year.

The lesson for us is that we too are making history and that, if our part in this history is to be an enduring part, it must be built



Ralph Wakefield and Helen M. Hosmer in 1981 at the 50th Anniversary of the Crane Chorus. (Photograph courtesy of Ralph Wakefield)



Crane Chorus and musicians performing at the Statue of Liberty, July 4, 1986. (Photograph by Stephen C. Sumner)

upon the same foundation of honesty and justice and love for mankind.

Miss Crane's insight gives the faculty of the Crane School its inspiration for its second century.

AFTERWORD

I am grateful to Judith B. Ranlett, editor of *The Quarterly*, for the invitation to consider writing this overview of the history of the Crane School of Music.

Over the past twelve years, I had put together a history of the Crane School illustrated with slides; but I had never succeeded in carrying the project beyond 1930. The commitment to the four-part series for *The Quarterly* forced me to continue the survey to the present.

From the beginning I have been aided and encouraged by my wife, Caroline Tyler Wakefield, Crane class of 1942, and by Dr. Walter L. Wakefield, Distinguished Professor Emeritus of History of Potsdam College. I am eternally grateful for the love, wisdom and guidance given me through the years by Marie Schuette and Helen Hosmer.

Lastly I cannot express adequately my thanks to Mrs. Patricia Dishaw whose fine skills, persistence and infinite patience made possible the typing of this story.

FOOTNOTES

¹ By 1970-71, enrollment had grown to 600 and the professional staff to 61.

² "Forward," Facilities Program for Crane Music Center, Project #1214, State University College at Potsdam, N.Y.

³ "MMCP Synthesis," *The Bulletin of the State University College at Potsdam*, Vol. 9 No. 2, June 1972.

⁴ Richardson, "MMCP Synthesis."

About the Author

Ralph Wakefield, class of 1942, is Dean Emeritus of the Crane School of Music.

Mary Barnett Burke, a chapter of whose delightful reminiscences, *A Random Scoot*, appeared in the April *Quarterly*, died at age 88 on July 15, 1986, at her home in New Jersey. Her account of growing up in turn-of-the-century St. Lawrence County is an enduring legacy to all of us with an interest in this region.

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The St. Lawrence County Historical Association still has copies of its cookbook, *Landmarks and Lemon Crackers*, which features family tested recipes submitted by members and friends of the Association and covering every category a cook could wish. Also, artist Sandra Lowe has sketched over 30 county landmarks for which historical and architectural notes have been prepared. Photographs of another 60 sites and accompanying notes complete the landmarks portion. Every county town is represented.

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